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H. STUART JONES. *Select Passages from Ancient Writers illustrative of the History of Greek Sculpture.* 8vo, pp. xl-231. Price, \$2.25. Macmillan & Co., 66 Fifth avenue, New York. 1895.

This volume is especially designed to aid students of the Classical School at Oxford, who are required to present for examination the subject of Greek sculpture; but it has a wider function in presenting in accessible form to English readers passages from ancient writers illustrative of the history of Greek sculpture. It does not aim to supply the place of Overbeck's *Antiken Schriftquellen* as a work of reference, since only two hundred and seventy-one passages are given, instead of the twenty-four hundred quoted by Overbeck. The principle of selection has been to present such passages as contain information of a descriptive character. These references and descriptions afford, therefore, a running commentary from ancient sources upon the history of Greek sculpture. They have been judiciously selected and well arranged, as the table of contents will show. Some passages not given by Overbeck are also published.

That such a volume will aid the student at Oxford to prepare for his examinations is evident, for together with the passages from the ancient authors is given a translation and brief but excellent notes. The translation into English of these passages is, we trust, a work of supererogation, if the work be designed chiefly for the benefit of the Oxford classical student. But to the general public it will certainly be a convenience to have in English this selection of classic references to Greek sculpture.

A. M.

SCHREIBER. *Atlas of Classical Antiquities.* Edited for English use by Prof. W. C. F. ANDERSON, Firth College, Sheffield, with a Preface by Prof. Percy Gardner. Price, \$6.50. Macmillan & Co., 66 Fifth Ave., New York.

We are glad to see the growing tendency amongst English classical scholars, when translating foreign books, to make of them improved editions more serviceable to the student. Such is eminently the case with the present English edition of Schreiber's *Kulturhistorischer Bilder-atlas*. That volume consists of one hundred engraved plates, each containing a number of illustrations. These are arranged topically and comprehend such subjects as the drama, music, technical methods of sculpture and painting and architecture, religion, athletics, war, ships, cities, arts and crafts, etc. In a few pages of introductory matter Schreiber had four brief bibliographical references and gathered together in a very condensed form a classified table of contents. The

English edition should be more useful to the student, not only because it contains an enlarged text, but because the bibliographical references are far more abundant and practical. Prof. Anderson has treated this series of illustrations as if it were a museum collection, each object of which is figured and described. This essentially changes the point of view of the book. Schreiber refers to general treatises to which his plates will serve as illustration; Anderson presents the plates as the starting point and the text as illustrative material. Thus the English edition may be regarded as a convert from the philological and literary to the archæological point of view. A. M.

DEHLI and CHAMBERLIN. *Norman Monuments of Palermo and Environs*. A study by Arne Dehli, architect, author of "St. Mark's and Venice" and "Ravenna," assisted by G. Howard Chamberlin, architect. Folio, pp. xviii-30: with 12 helio-type, 10 photo-grain, and 50 outline plates. Boston, Ticknor & Co., 1894.

This book is welcome both in itself and as an encouraging sign that our American architects are in some cases becoming aware of the importance in modern practice of consulting and understanding the past. It will not appeal in the least either to the majority who simply pillage the past without caring how they mix and combine discordant styles in their adaptations, or the other school that is settling down into the narrow groove of classicism, and outside of it sees no good thing. Mr. Dehli has the excellent taste to admire the wonderful interiors of the Sicilian churches built by the Norman kings, and even goes so far as to believe them unsurpassed in their rich and harmonious unity. There are other books describing more in detail the architecture of these churches, and there are sumptuous publications reproducing their incomparable series of figured mosaics so important for Christian art and iconography, but nowhere do we find such plates as in this book, giving numerous details of the mosaic pavements and wall dados and friezes, the designs of columns, choir screens, etc. Such details are of great value for the designer and decorator as well as for the historian. A similar service has been rendered for the Byzantine work at Ravenna and at St. Mark's in Venice by Mr. Dehli himself in his series of plates recently issued in Germany—though the title is the only German thing about them: *Architektonische und Ornamentale Details in Byzantinischen Style in Italien*.

While these outline plates are of especial interest to the practical student, the other plates are of greater help to the æsthetic student. But these are very unequal in character. The heliotypes are good,